

## LEXICAL RICHNESS AND STYLISTIC FEATURES OF THE UZBEK LANGUAGE IN ALISHER NAVOI’S WORKS

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**Annotation:** *This article examines the lexical richness and stylistic features of the Uzbek language in the works of Alisher Navoi. The author analyzes Navoi’s vocabulary, the use of synonyms, metaphors, and other expressive tools. The study highlights how Navoi’s literary contributions played a key role in the formation and development of the Uzbek literary language.*

**Аннотация:** *В данной работе рассматривается лексическое богатство и стилистические особенности узбекского языка в произведениях Алишера Навои. Автор анализирует словарный запас поэта, использование синонимов, метафор и других выразительных средств. Исследование показывает, как творчество Навои сыграло ключевую роль в формировании и развитии узбекского литературного языка.*

**Key words:** *Alisher Navoi, vocabulary, synonyms, metaphors, Uzbek language, stylistics, literary language.*

**Ключевое слово:** *Алишер Навои, лексика, синонимы, метафоры, узбекский язык, стилистика, литературный язык.*

Alisher Navoi is not only a great poet and thinker, but also one of the founding figures of the Uzbek literary language. His vast literary heritage is of immense value not only from a literary perspective, but also from a linguistic one. Navoi’s use of rich vocabulary, synonyms, metaphors, and other stylistic devices reflects the beauty and depth of the Uzbek language.

This thesis explores the lexical richness in Navoi’s works, analyzing the range of vocabulary, its semantic nuances, and the role these elements played in shaping the foundations of the Uzbek literary language.

Alisher Navoi’s works are characterized by exceptional lexical diversity, demonstrated through his use of rare and nuanced words, extensive synonymy, and vivid metaphoric expressions. His divans contain thousands of unique lexical items that showcase the richness of the Chagatai language—the historical predecessor of modern Uzbek. These words are not only used for artistic effect, but also serve to convey deep philosophical, emotional, and cultural meanings, thus enriching the expressive capacity of the language.

One of the most striking aspects of Navoi’s language is his mastery in manipulating vocabulary to suit various genres and themes. In his lyrical poems (ghazals), he skillfully selects emotionally charged words to convey deep feelings of love, sorrow, and spiritual longing. In didactic works such as *Mahbub-ul Qulub* and *Nasoyim-ul Muhabbat*, his language becomes more measured, reflective, and enriched with abstract terminology related to ethics, mysticism, and social norms.

Navoi’s frequent use of synonymous word clusters demonstrates the precision and flexibility of his lexical choices. For example, he often uses several different words to express similar concepts—such as various terms for “heart” (*dil*, *qalb*, *ko‘ngil*) or “love” (*ishq*, *muhabbat*, *shavq*)—each carrying its own nuance and contextual significance. This practice not only elevates the poetic texture of his work but also reflects the depth of meaning embedded in the Uzbek language tradition.

From a stylistic standpoint, Navoi demonstrates command over rhetorical devices such as *tashbih* (simile), *isti‘ora* (metaphor), *mubolag‘a* (hyperbole), and *tajnis* (paronomasia), making his poetry both aesthetically powerful and intellectually engaging. His ability to combine profound meaning with phonetic elegance shows a highly developed linguistic sensitivity.

In terms of syntax, Navoi’s sentence structures vary from complex and ornate in prose to rhythmically balanced and concise in poetry. He often uses parallelism and repetition to emphasize thematic unity and emotional intensity. Additionally, his use of archaic forms and Turkic root words gives modern linguists valuable insight into the historical evolution of the Uzbek language. Moreover, his metaphorical language is rich with cultural and philosophical symbolism. Navoi frequently draws on natural imagery—roses, nightingales, wine, the sun and moon—to represent beauty, the beloved, divine love, or the soul’s journey. Such imagery is not used randomly but is rooted in classical Eastern literary conventions, which he reinterprets through his own creative lens. Furthermore, Navoi’s multilingual competence (in Persian, Arabic, and Turkish) also influenced his lexical choices. He often incorporated loanwords from Arabic and Persian not as foreign elements, but as integral parts of a refined literary language. His selective borrowing enriched the Uzbek lexicon and expanded its expressive range. Another important aspect of Alisher Navoi’s lexical and stylistic mastery lies in his ability to harmonize different linguistic layers within the Chagatai language. While the foundation of his language is Turkic, Navoi skillfully integrates Arabic and Persian elements into his writing. However, this incorporation was not random; he carefully selected and adapted loanwords to maintain the semantic richness and phonological harmony of his poetry. Arabic-origin words in Navoi’s works are often associated with religious, philosophical, and scientific concepts. For

instance, terms like ma‘rifat (knowledge), taqvo (piety), and haqiqat (truth) add a deeper spiritual dimension to his texts. Similarly, Persian loanwords often carry cultural and emotional connotations, enriching the poetic tone of his verses with elegance and refinement. Words such as shabnam (dew), gulgun (rosy), and mohabbat (love) are examples of aesthetically pleasing terms that blend seamlessly into Turkic poetic structure. Synonymy in Navoi’s poetry is not limited to basic lexical variation—it often serves as a stylistic strategy to build rhythm, emphasize ideas, or evoke layered meanings. In some cases, he repeats similar words with subtle shifts in connotation to create a gradation of meaning or to reinforce poetic imagery. This technique also reflects Navoi’s deep awareness of the emotive potential of language.

Additionally, Navoi frequently employed symbolic dualities such as zor va zayif (strong and weak), zulmat va nur (darkness and light), jism va ruh (body and soul) to explore existential and mystical themes. These dualities are not only philosophical but also linguistic tools that illustrate his grasp of oppositional imagery as a method of conveying complex ideas with clarity. A notable feature of Navoi’s stylistics is his use of phonosemantic harmony—the alignment of meaning with sound. Through careful choice of alliteration, assonance, and consonance, he crafts verses that are not only meaningful but also melodious. This feature makes his poetry appealing to both intellect and ear, bridging form and function in an elegant balance.

Lastly, Navoi’s language displays a high degree of onomastic creativity—his usage of names and naming conventions reflects cultural codes and poetic symbolism. Names of historical or mythical figures often appear in metaphoric contexts, enhancing the cultural depth of his work. For example, invoking Majnun or Layli is not just romantic reference, but also a symbol of idealized love or spiritual yearning.

In conclusion, Alisher Navoi’s legacy in Uzbek linguistics is immeasurable. His works are not only artistic masterpieces but also linguistic monuments that document the richness and versatility of the Uzbek language in its classical form. Through his careful and creative use of vocabulary, stylistic devices, and cultural imagery, Navoi not only reflected the spirit of his time but also laid a solid foundation for the continued development of Uzbek literary language. His influence remains relevant in both literary criticism and modern linguistic research.

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